UNIV. OF
TORONTO
LIBRARY

Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

http://www.archive.org/details/royalacademyillu1904royauoft

THE NYMPH'S BATHING PLACE.

Sir Edward J. Poynter, Bart., P.R.A.

(By permission of Messrs. Thomas Agnew & Sons, the owners of the copyright.)

ROYAL ACADEMY PICTURES

1904

ILLUSTRATING

THE HUNDRED AND THIRTY-SIXTH EXHIBITION OF THE ROYAL ACADEMY

444979
10:4:46

CASSELL AND COMPANY, LIMITED

LONDON, PARIS, NEW YORK & MELBOURNE.

[Permission to Reproduce the Pictures and Sculptures herein contained has been accorded by Artists and Owners, and Copyright is in every case strictly reserved.]

N
1
R6E
1904

Royal Academy Pictures, 1904.

PART I.

LILIAN.

G. F. WATTS, O.M., R.A.

(From a Copyright Reproduction by Fredk. Hollyer.)

40 x 30

A SUN WORSHIPPER.

H S. TUKE, A.R.A.

30 x 50

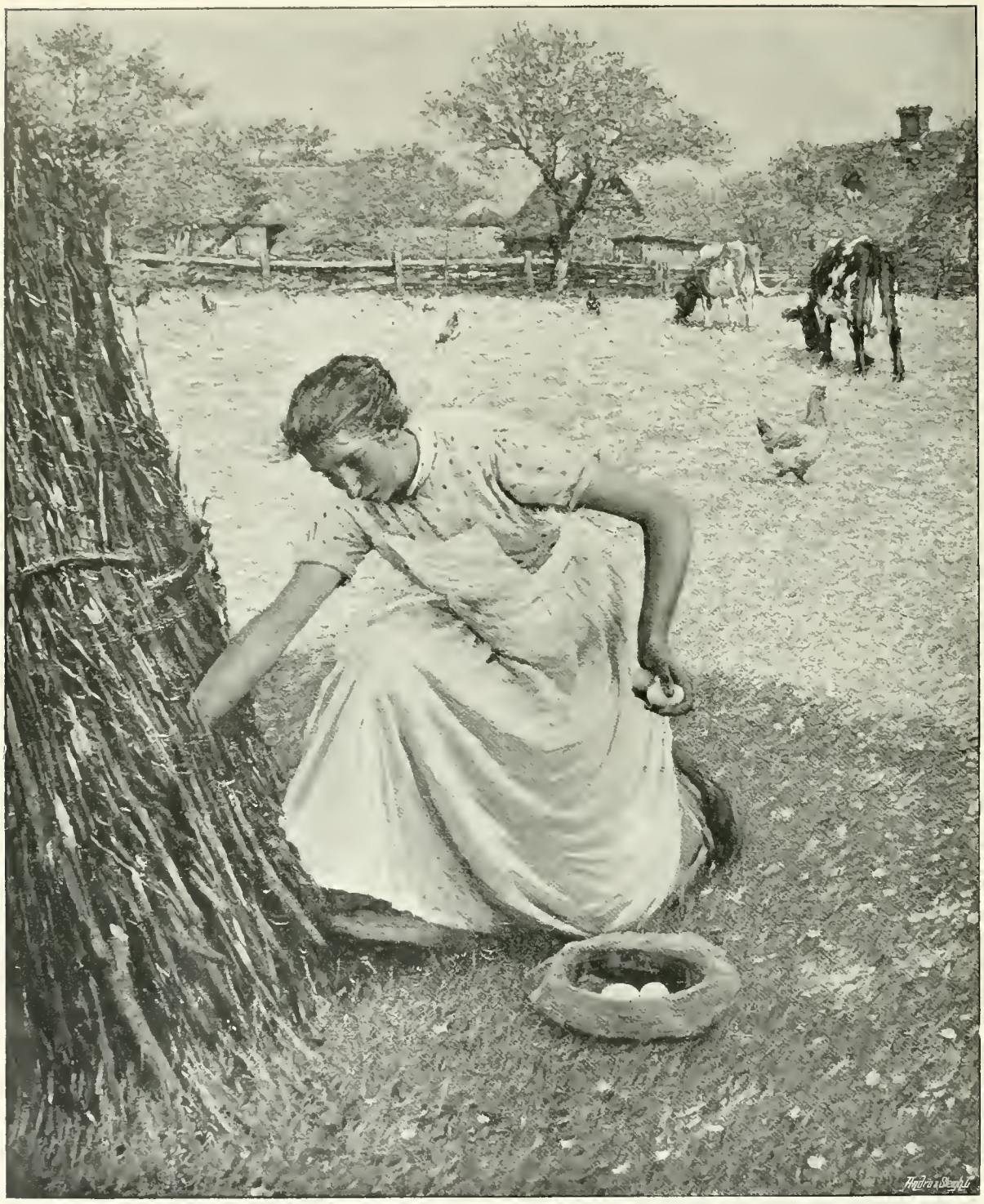
GATHERING THE FLOCK.

H. H. CAUTY.

36 x 50

HAPPY MOMENTS.

GEORGE HARCOURT.



42 x 34

THE ERRANT HEN.

H. H. La Thangue, A.R.A.

5 Ft. High

SIBYLLA FATIDICA.

Henry Pegram, A.R.A.

ON THE ROLLING ZUIDER ZEE.

EDWIN HAYES, R.H.A., R.I.

35 x 55

72 x 86

"THE MERRY WIVES OF WINDSOR"

MISS ELLEN TERRY, MRS. KENDAL, AND MR. BEERBOHM TREE).

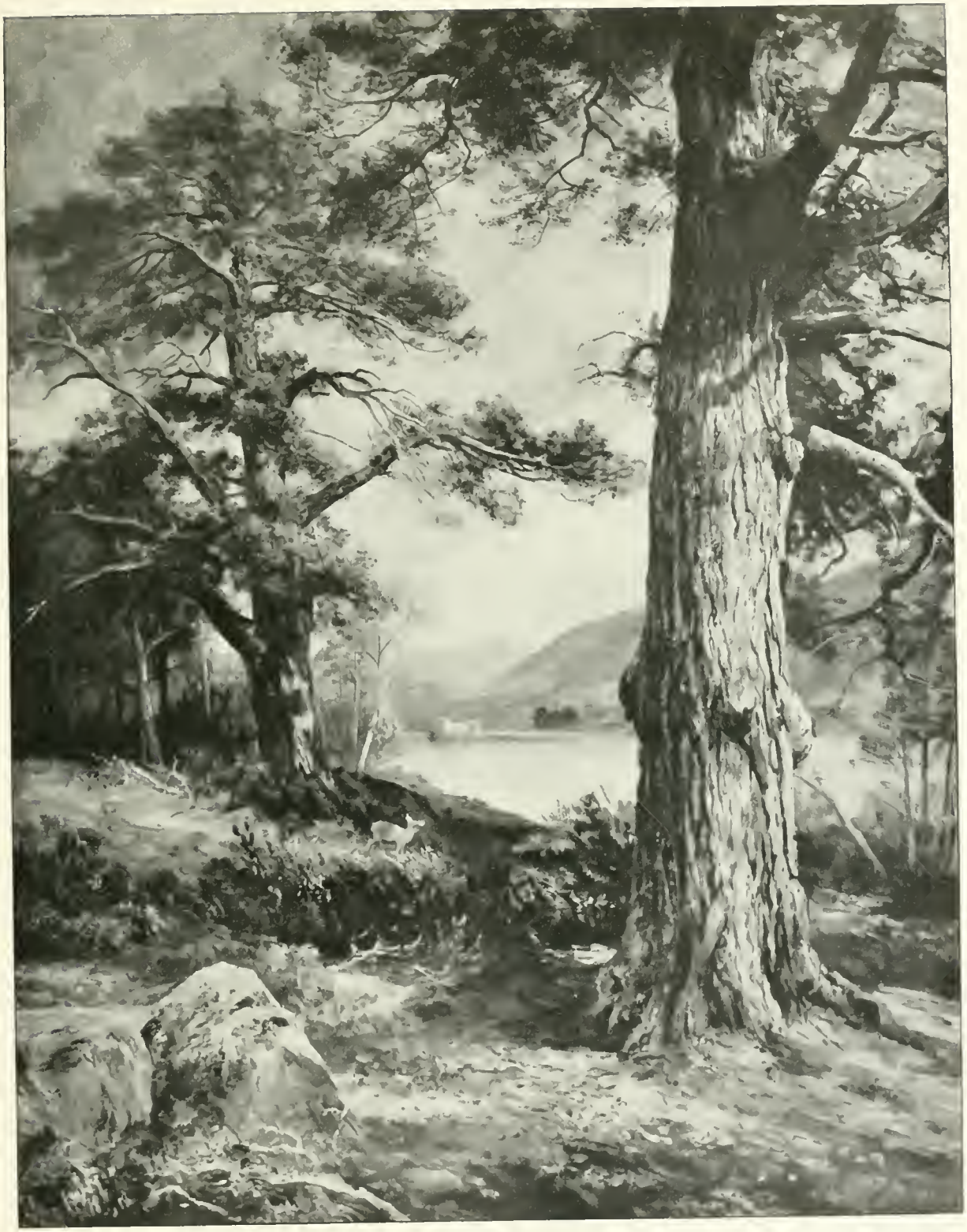
THE HON JOHN COLLIER.

By Permission of H. Beerbohm Tree, Esq., the owner of the Copyright.

EVENING.

B. W. LEADER, R.A.

48 x 72



48 x 36

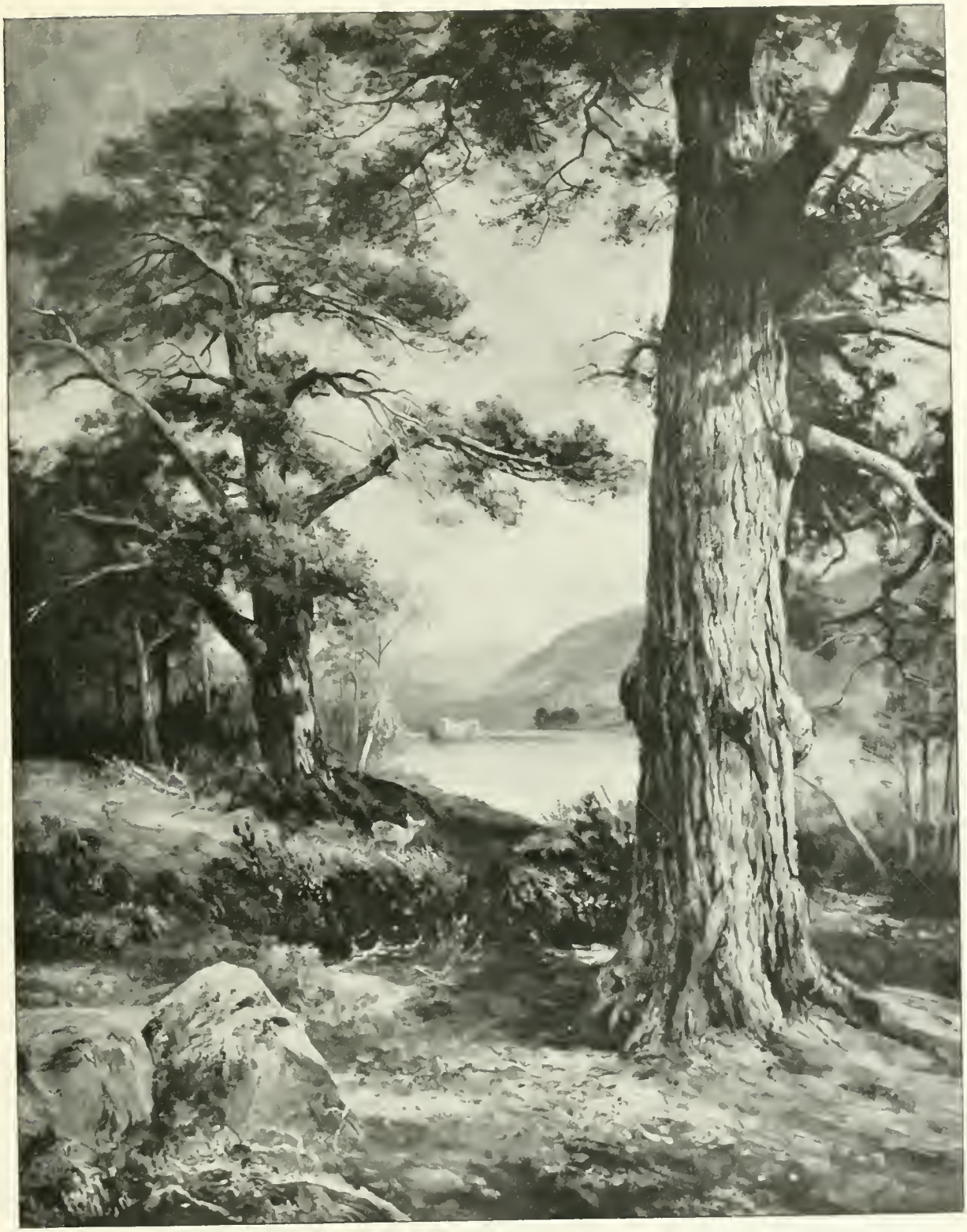
OLD SCOTCH FIRS: LOCH AN EILAN.

J. MacWhirter, R.A.

48 x 72

EVENING.

B. W. LEADER, R.A.



48 x 36

OLD SCOTCH FIRS: LOCH AN EILAN.

J. MacWhirter, R.A.

84 x 67

YOUTH.

"In gret perell is set youthede
Delite so ooth his bridil leede."—*Chaucer.*

Briton Riviere, R.A

56 x 71

THE BRIDGE.

ARNESBY BROWN, A.R.A.

84 x 60

DIANA OF THE UPLANDS.

C. W FURSE, A.R.A

THE OLD BARGE. 19 x 34

EDWARD STOTT.

SHELLEY WRITING THE DEDICATION OF "THE REVOLT OF ISLAM." 40 x 60

EYRE CROWE, A R A

36 x 28

OLGA: A PORTRAIT

T. C. Gotch.

52 x 38

AN AUTUMN MORNING.

ERNEST PARTON

56 x 44

SIR NEVILE LUBBOCK, K.C.M.G.

CHAIRMAN OF THE WEST INDIA COMMITTEE.

Presentation Portrait in Recognition of his Eminent Services on behalf of the West Indian Colonies.

PROF. HUBERT VON HERKOMER, R.A., C.V.O.

40 x 33

ST. PAUL'S CATHEDRAL.

W. L. WYLLIE, A.R.A.

4 Ft High

ST. GEORGE.

George Frampton, R.A.

THE BIRK, THE ROWAN, THE PINE, AND THE GRAMPIAN HILLS. 72 x 48

J. MacWhirter, R.A.

THE WANING STORM. 48 x 72

R. W. ALLAN, R.W.S.

THE BRIDE.

"And ye shall walk in silk attire and siller hae to spare." 40 x 60

J. YOUNG HUNTER.

60 x 40

ISABELLA AND THE POT OF BASIL.

ARTHUR T. NOWELL.

66 x 96

FULL MOON AND SPRING TIDE.

DAVID FARQUHARSON, A.R.S.A.

DISCUSSING HER LINES.

CHARLES M. PADDAY.

THE SURRENDER. 3 FT 6 IN HIGH

A C LUCCHESI

THE DANCER (*Bronze*). 5 FT. 7 IN. HIGH

BERTRAM MACKENNAL.

PAN. 6 FT HIGH

HENRY PEGRAM A.R.A.

"THE YEAR'S AT THE SPRING
AND DAY'S AT THE MORN."

GEORGE WETHERBEE, R.I.

29 x 36

42 x 72

CROSSING THE BAR.

EDMUND G. FULLER.

48 x 72

TOO LATE.

F. SPENLOVE-SPENLOVE.

56 x 40

MRS. GERALD BEDDINGTON.

SOLOMON J. SOLOMON, A.R.A.

27 x 20

DADDY'S DARLING.

JOSEPH CLARK.

30 x 25

IN THE BEAN FIELD.

GEORGE CLAUSEN, A.R.A.

16½ × 12½

THE FIRST CHAPTER.

MARIE SEYMOUR LUCAS.

55 x 39

TRESPASSERS.

YEEND KING, V.P.R.I.

50 x 40

HIS GRACE THE ARCHBISHOP OF CANTERBURY.

A. S. Cope, A.R.A.

84 x 48

WATERLOO: "THE LINE WILL ADVANCE!"

W. B. WOLLEN, R.I.

GETTING READY FOR WORK. 40 x 30

CLAUDE HAYES, R.I.

"PUFFS, POWDERS, PATCHES, BIBLES, BILLET-DOUX." 72 x 48

ISOBEL L. GLOAG.

42 x 72

THE BORDERLAND.

J. AUMONIER, R.I

23 × 30

"TO OUR NEXT MERRY MEETING."

C. HAIGH-WOOD.

The Copyright is the Property of Franz Hanfstaengl.

12 × 18

"HENCE TO MR. SO-AND-SO, THE POET'S, WHERE WE HEARD THE LATEST LAMPOON, AND HAD SOME EXCELLENT MADEIRA."

Extract from an Old Diary.

JOHN A. LOMAX.

LIFE SIZE.

SIR HENRY COTTON, K.C.S.I.

H. H ARMSTEAD, R.A

2 FT 6 IN.

MRS. GEORGE MOSENTHAL.

GEORGE FRAMPTON R A

52 x 40

THE RT. HON. EARL CADOGAN, K.G., P.C.

SOLOMON J. SOLOMON, A.R.A.

30 x 24

THE SWORD A TWICE-FOUGHT BATTLE.

GEORGE W. JOY.

72 x 45

SONGS OF THE MORNING.

HENRIETTA RAE (MRS. ERNEST NORMAND).

IN THE WIZARD'S GARDEN.

G. D. LESLIE, R.A.

40 x 30

"SHAKE OUT YOUR REEFS,
STOW YOUR GRIEFS,
FOR THE GIRLS HAVE GOT HOLD OF THE ROPE."

W. L. WYLLIE, A.R.A.

A TERRACE, LAKE OF COMO, MORNING.

J. MacWhirter, R.A.

(By permission of Lord Crawshaw.)

Royal Academy Pictures, 1904.

PART II.

22 x 19

FINIS.

By Permission of Mr. T. McLean, the Owner of the Copyright.

J. Seymour Lucas, R.A.

[Copyright is in every case strictly reserved.]

70 x 56

VOX POPULI.

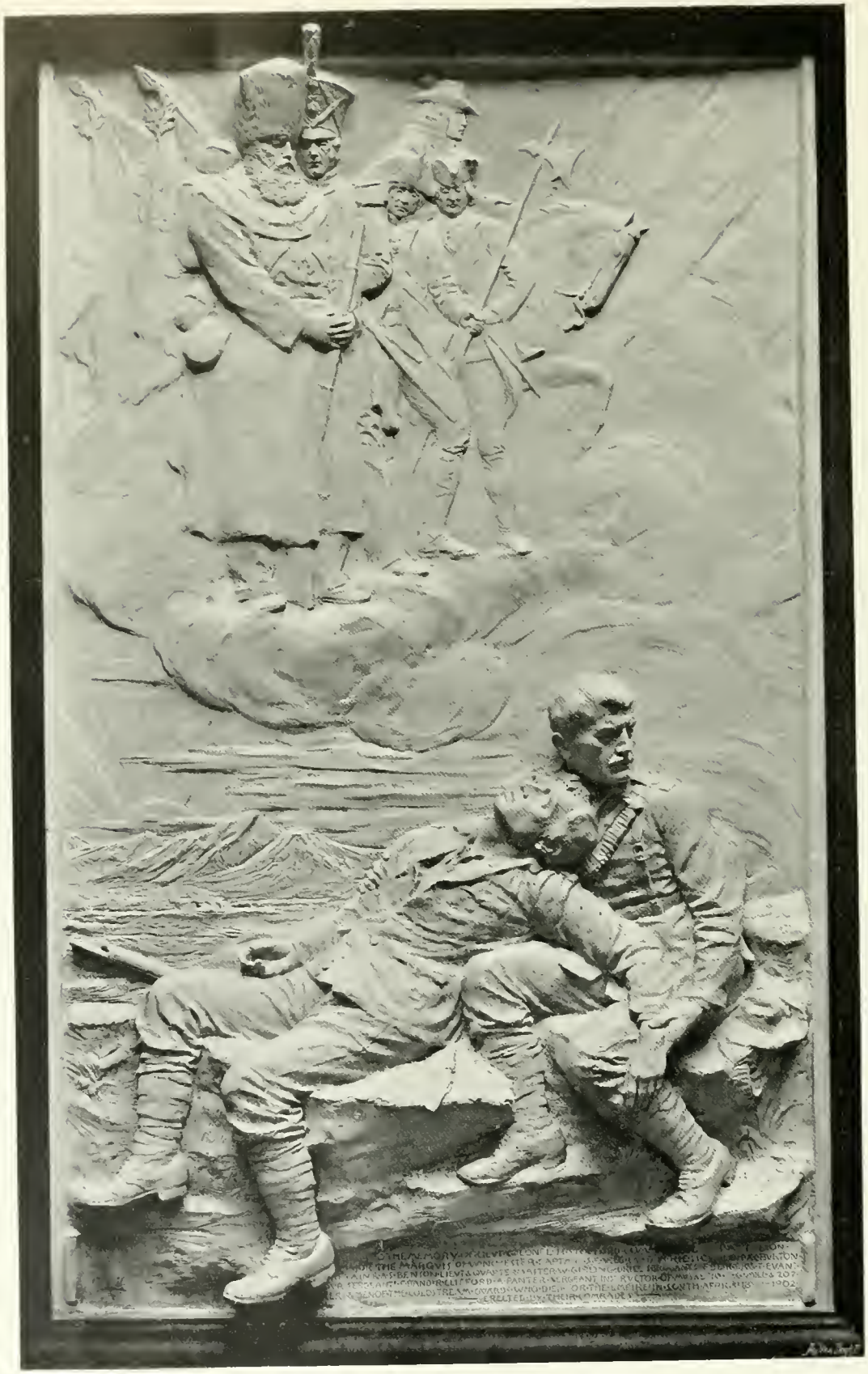
E. Blair Leighton.

A NORTH-WEST WIND. 30 x 50

CHARLES W. WYLLIE.

SILVER AND GOLD 38 x 48

FRED. HALL



5 Ft. x 3 Ft

MEMORIAL TO THE OFFICERS, N.C. OFFICERS, AND MEN OF THE COLDSTREAM GUARDS WHO DIED IN SOUTH AFRICA.

To be placed in St. Paul's Cathedral.

W. Goscombe John, A.R.A.

58 x 33

PHYLLIS.

ARTHUR HACKER, A.R.A.

CO x 44

FROM SOUTHERN SEAS AND THE SPANIARD'S YOKE.

EDGAR BUNDY, R.I.

THE VALLEY OF THE STOUR, EAST BERGHOLT, SUFFOLK. 48 x 72

DAVID MURRAY, A.R.A.

RHODODENDRONS. 24 x 20

W. J. MUCKLEY.

MRS. JOSEPH DUVEEN (*Chalk Drawing*).

J SEYMOUR LUCAS, R.A.

27 x 48

TOWING PAST THE CITY.

W. L. WYLLIE, A.R.A.

44 x 34

GLADYS, DAUGHTER OF G. A. STOREY, ESQ., A.R.A.

G. A. STOREY, A.R.A.

47 x 34

THE REV. E. S. ROBERTS, M.A., MASTER OF GONVILLE AND CAIUS COLLEGE, CAMBRIDGE.

ARTHUR HACKER, A.R.A.

31 x 60

THE VIATICUM.

A. Chevallier Tayler.

48 x 72

FLATFORD: SCENE OF CONSTABLE'S PICTURE "THE HAY-WAIN," AS AT THE PRESENT TIME.

DAVID MURRAY, A.R.A.

40 x 50

"WHEN WE WERE BOYS TOGETHER."

JOHN R. REID.

3 Ft High

H.M. KING EDWARD VII.

Sketch Model for a Colossal Marble Statue to be erected at Cape Town.

W. Goscombe John, A.R.A

4 Ft. High

DANTE.

Arthur G. Walker

8 Ft. High

THE LATE PRINCE CHRISTIAN VICTOR.

To be erected in Bronze at Windsor.

W. Goscombe John, A.R.A

54 x 30

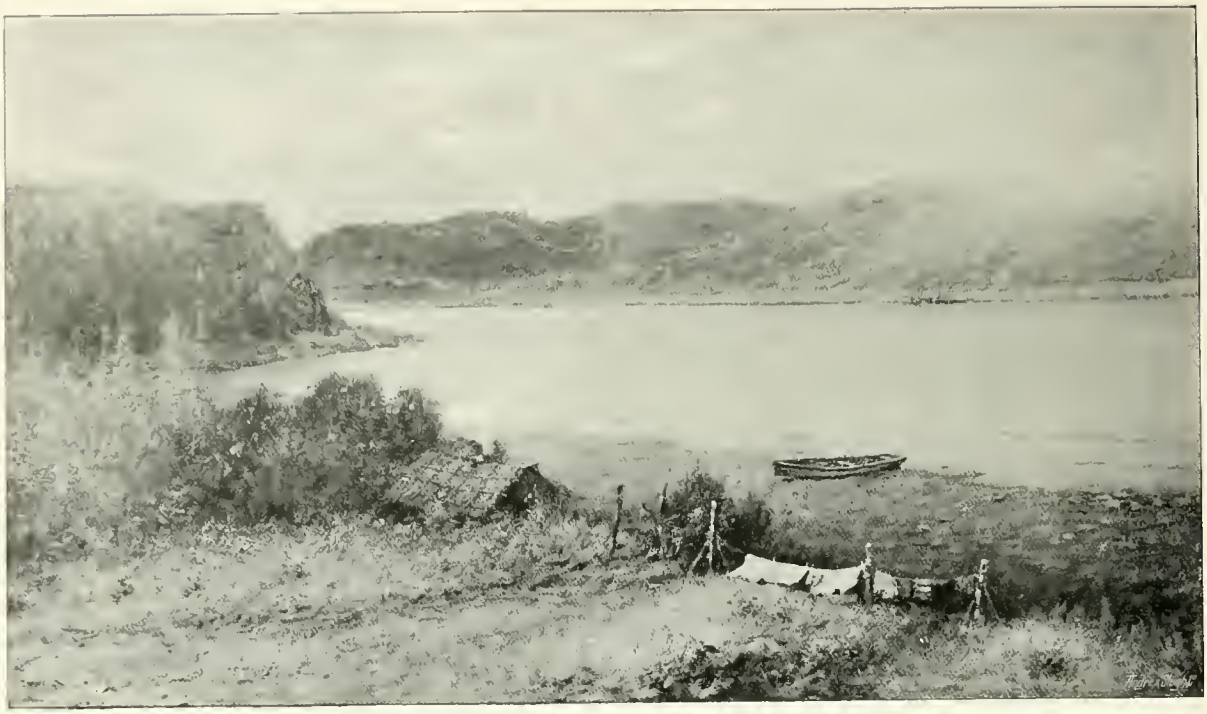
LADY DIANA (RIDING DRESS OF THE 18TH CENTURY).

G H BOUGHTON, R.A

72 × 40

M. H. SPIELMANN, ESQ.

JOHN H. F. BACON, A.R.A.



NEAR STROME FERRY: SUNSET AFTER RAIN. 30 x 52

G. H. Boughton, R.A.

THE RIGHT HON JOHN BRIGHT, M.P., 10 x 12

AT THE REFORM CLUB, 1883.

Eyre Crowe, A.R.A.

"DESPISED AND REJECTED OF MEN."

120 x 80

"All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on Him the iniquity of us all."

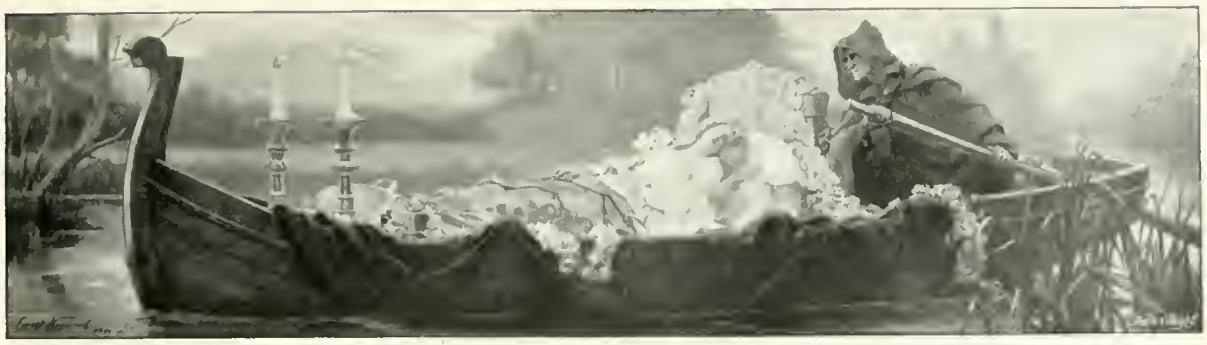
SIGISMUND GOETZE.

26 x 26

THE POET AND SOME COUNTRY GIRLS.

" If I were now as once I was,
I'd make myself a shepherd on some hill,
And without telling anyone would pass
Where these girls went, and follow at their will."

ELIZABETH FORBES.



DESIGN FOR A FRIEZE

42 x 150

"The dead oar'd by the dumb went upward with the flood."

Tennyson: "Lancelot and Elaine."

ERNEST NORMAND

A SUSSEX FARM.

34 x 37

H. H. LA THANGUE, A.R.A.

52 x 78

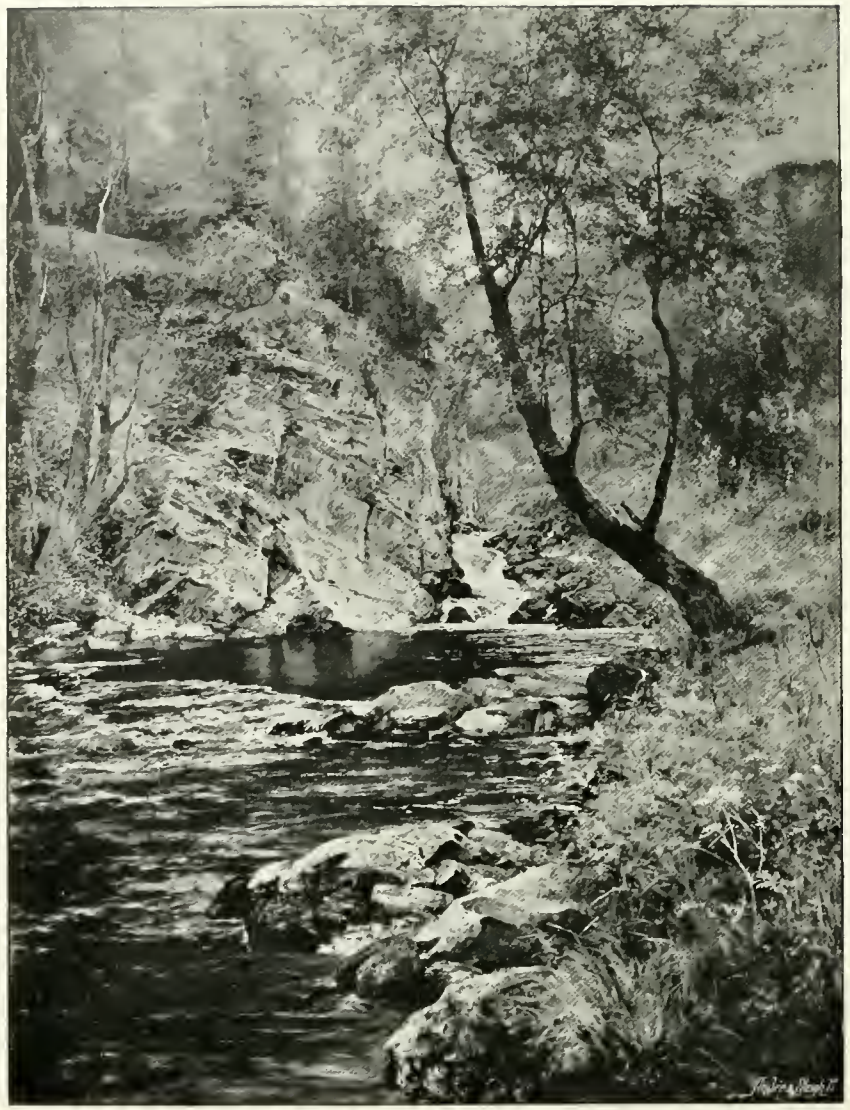
A WESSEX MOORLAND.

ARTHUR MEADE.

PLUTO'S MESSENGER. 40 x 50

"When summer leaves have changed their tender green
To melancholy autumn's red and gold,
Then Proserpina knows 'tis time to leave
The joyous earth, and once again descend
To Pluto's silent realm."

G. A. Storey, A.R.A.



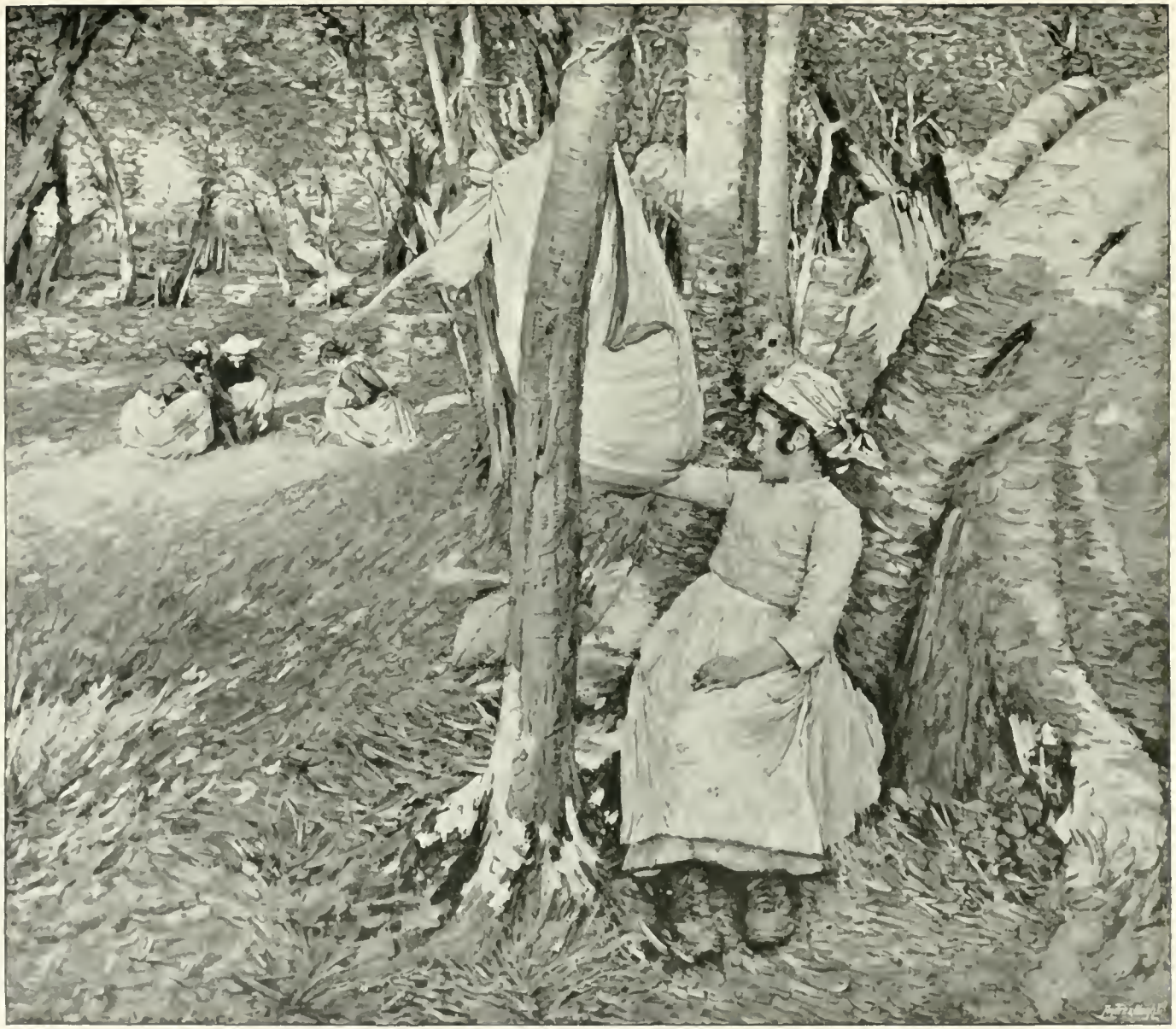
CLUNY WATERS: BRAEMAR. 64 x 48

YEEND KING, V.P.R.I.

THE WANDERER. 54 x 36

"With travel far your feet are sore,
Your brows with gold are crowned,
But is there peace the wide world o'er
Such as the hedges bound?"—Perceval Landon.

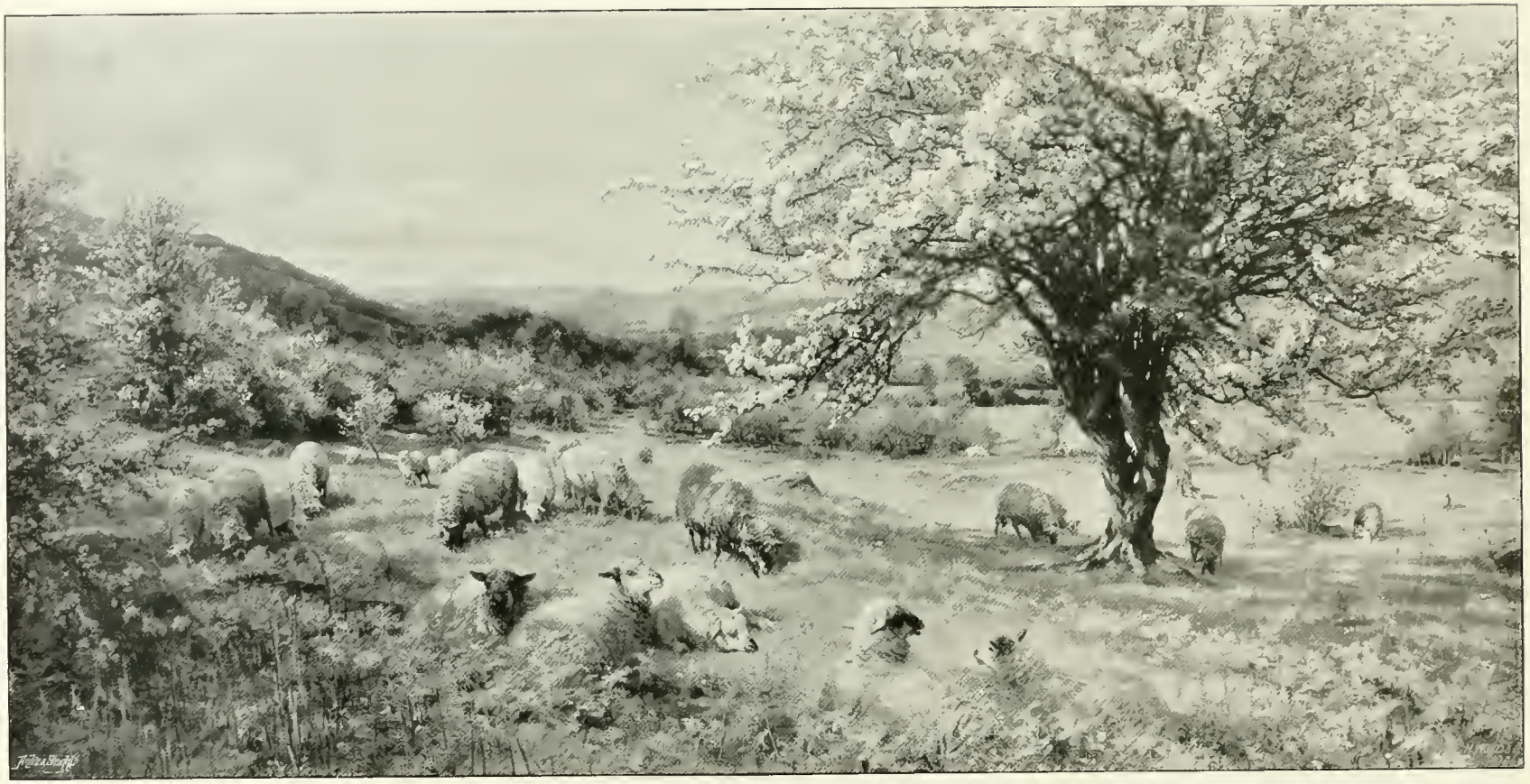
MARY Y. HUNTER



A LIGURIAN CRADLE.

H. H. La Thangue, A.R.A.

35 × 39



36 x 72

THORN TREES ON A BRECONSHIRE HILLSIDE.

H. W. B. DAVIS, R.A.

THE SEA CAVE.

SIR EDWARD J POYNTER, BART., P.R.A.

43 x 36

HEATHER.

W R SYMONDS.

53 x 41

PROFESSOR E. RAY-LANKESTER, LL.D., F.R.S.

HON. JOHN COLLIER.

THE COAST OF THE DESERT OF TARAPACA.

THOMAS SOMERSCALES

46 × 67

A LIFE'S BY-WAY.

J. L. PICKERING.

JOAN OF ARC. 36 x 28

JAMES SANT, R.A

49 x 84

FAMINE.

J. C. DOLLMAN, R.I.

"THE SUN HAD CLOSED THE WINTER'S DAY."

JOSEPH FARQUHARSON A.R.A.

By Permission of Frost & Reed, Art Publishers, Bristol, Clifton, and London, who are Publishing an Engraving of Important Size.

MRS. W. ONSLOW FORD.

W. ONSLOW FORD.

34 x 72

A VOICE.

JOHN H. F. BACON, A R A

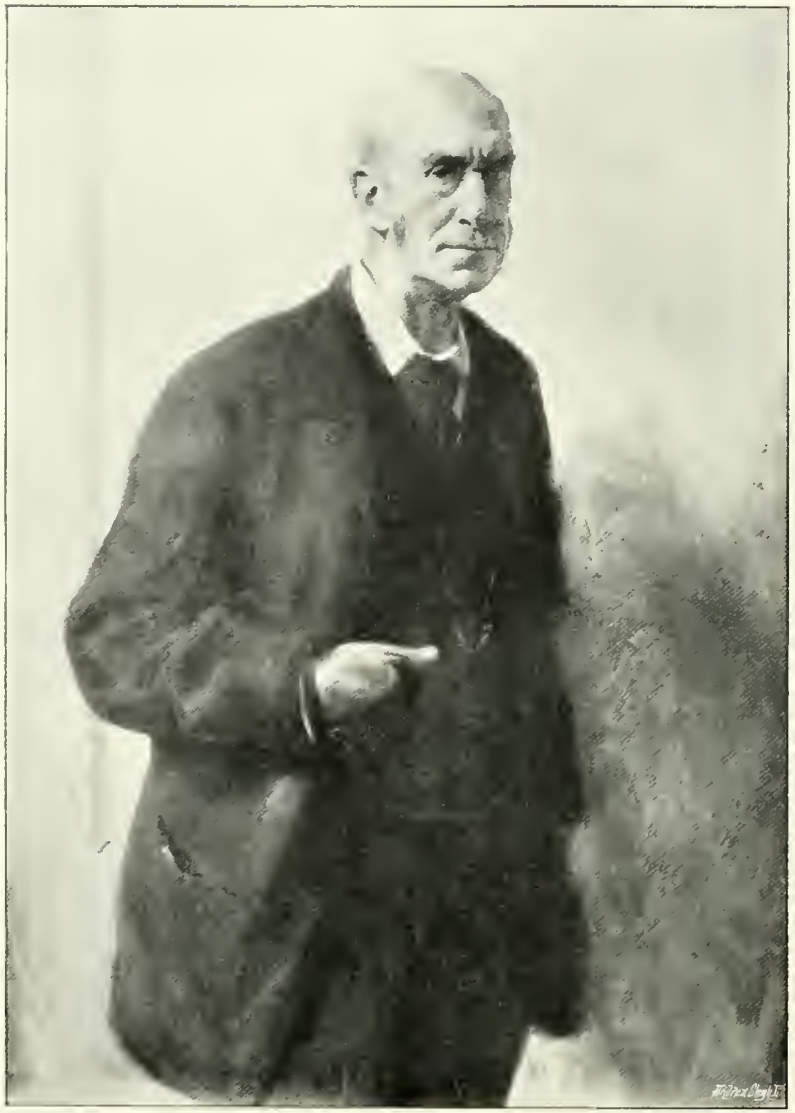
THE COURTYARD AT COMPTON BEAUCHAMP.

G. D. LESLIE R.A.

70 × 54

VANITY.

TOM MOSTYN



SIR FRANCIS MOWATT, G.C.B

C. W. FURSE, A.R.A.

CHILDREN OF SAMUEL BUTLER, ESQ. 69 x 49

ARTHUR HACKER, A.R.A.

48 x 72

THE HEAT OF THE DAY: FLATFORD, SUFFOLK.

DAVID MURRAY, A.R.A.

52 x 72

MORNING AT MONTREUIL, PAS-DE-CALAIS.

ALFRED EAST, A.R.A.

LIFE SIZE

ISABELLA AND THE POT OF BASIL.

H. C. FEHR.

50 x 40

DEATH AND THE WOODCUTTER.

W. LOGSDAIL.

36 x 28

W. GOSCOMBE JOHN, ESQ., A.R.A.

ARTHUR HACKER, A.R.A.

32 x 48

FLOWERS OF THE GRASS.

J. CLAYTON ADAMS.

44 x 30

BEETHOVEN IN HIS STUDY.

CARL SCHLOESSER.

4 FT. x 4 FT.

THE SPIRIT OF BRITISH MARITIME COMMERCE.

(*Bronze and Marble.*) FOR LLOYD'S REGISTRY.

F. LYNN JENKINS

78 x 64

A PORTRAIT GROUP.

MOUAT LOUDAN.

10 x 12

ON THE MOORS, KILBRYDE, SCOTLAND.

JAMES SANT, R.A.

40 x 56

THE MILL STREAM.

MARK FISHER.

HURLEY-ON-THAMES. 10 x 12

JAMES SANT, R.A.

THE DANCING LESSON. 36 x 52

ARTHUR C. COOKE

44 × 34

EDMUND BOULNOIS, ESQ., M.P.

W W OULESS, R.A

LIFE SIZE

SIR HARRY JOHNSTON, G.C.M.G.

HENRY PEGRAM, A.R.A.

36 x 30

WILLOW TREES AT SUNSET.

GEORGE CLAUSEN, A.R.A.

GOLDEN SILENCE.

GEORGE WETHERBEE, R.I.

29 x 36

32 x 42

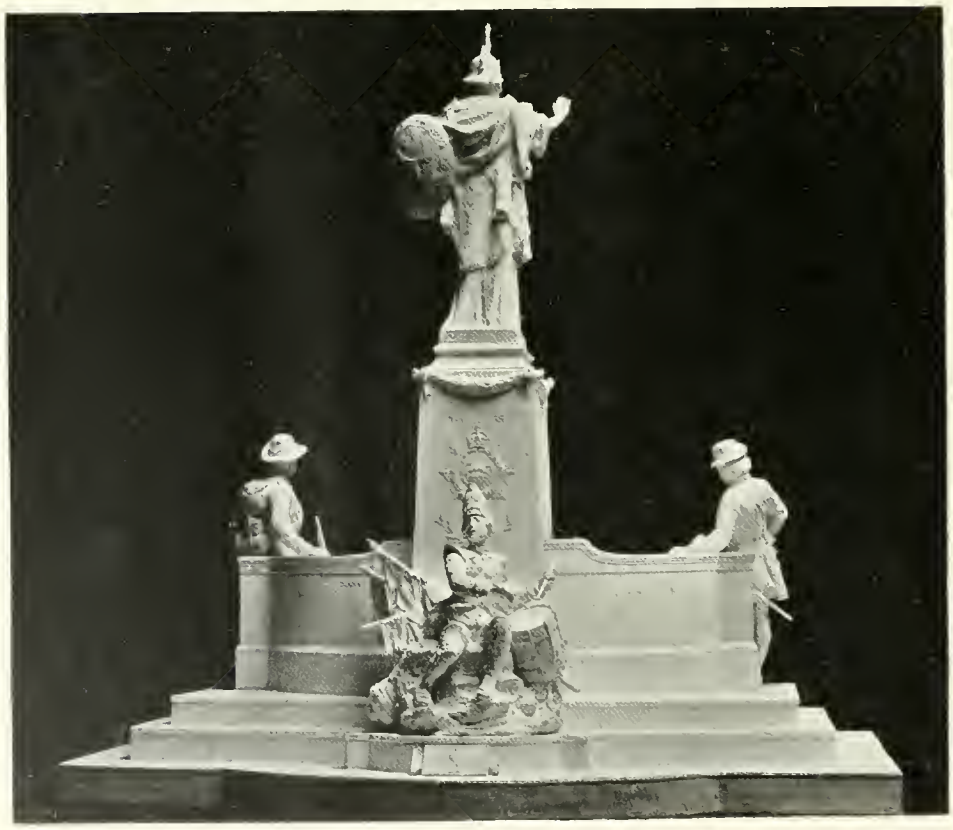
THE BLUE POOL.

ADRIAN STOKES.

36 x 4:

GLEANERS COMING HOME.

GEORGE CLAUSEN, A.R.A.



3 Ft. High.

SKETCH MODEL OF A MONUMENT TO COMMEMORATE THE KING'S LIVERPOOL REGIMENT.

To be erected at Liverpool.

W. Goscombe John, A.R.A

WHO STEPS INTO LOVE'S DOMINION?

W. H. Margetson.

Royal Academy Pictures, 1904.

PART III.

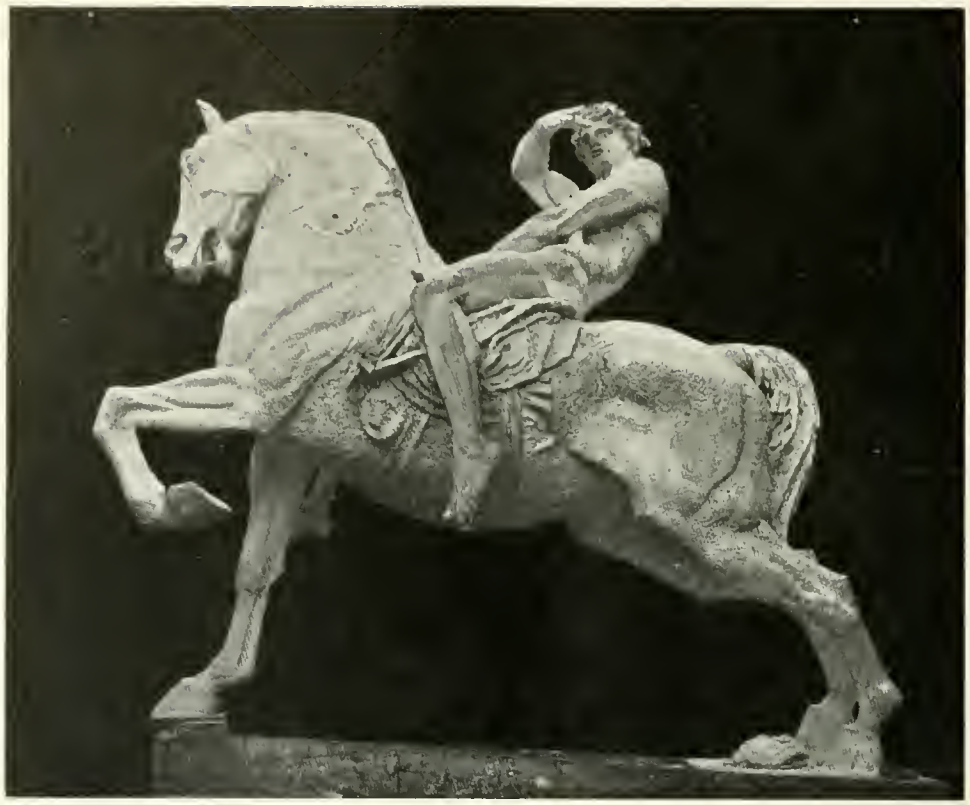
114 × 118

DEPARTURE OF LANCASTER FOR THE EAST INDIES.

Decorative Panel for the Skinners' Company.

FRANK BRANGWYN, A.R.A.

[Copyright is in every case strictly reserved.]



PHYSICAL ENERGY.

G. F. WATTS O.M., R.A.

From a Copyright Photograph by F. Hollyer.

CONTENTMENT.

WALTER HUNT.

30 x 45

ASTERIÈ.

"Prima nocte domum claude, neque in vias
Sub cantu querulæ despice tibiæ."—Hor., Od. iii. 7.

SIR EDWARD J. POYNTER, BART., P.R.A.

55 x 41

LIEUT.-COL. F. SHUTTLEWORTH.

W. W. OULESS, R.A.

48 x 32

A TERRACE, LAKE OF COMO: AFTERNOON.

By Permission of Sir James Blyth, Bart.

J. MacWhirter, R.A.

72 x 30

MARES OF THE BOULONNAIS.

H W. B DAVIS, R.A.

Life Size

LORD MASHAM.

Alfred Drury, A.R.A

50 x 40

THE HON. MRS. GODFREY WILLIAMS.

J. Seymour Lucas, R.A.

50 x 30

A DOOMED VALLEY: THE WATER SUPPLY FOR BIRMINGHAM (*Water-Colour*).

W. L. WYLLIE, A.R.A.

45 x 36

THE HEIRLOOM.

"The gems perennial lustre shed,
The wearer in a span is sped."

T. C. GOTCH.

50 x 72

THE LAND OF THE RISING SUN: FUJI-YAMA FROM ABOVE HAKONE.

ALFRED EAST, A.R.A.

48 x 72

SUMMER FLOODS, FLATFORD, SUFFOLK.

DAVID MURRAY, A.R.A.

THE SEINE BOAT.

STANHOPE A FORBES, A R.A.

46 x 60

10 × 21

THE FORTUNE TELLER. "BEWARE OF A DARK LADY."

J. HENRY HENSHALL, R.W.S.

THE BAY: TWILIGHT.

ARNESBY BROWN, A.R.A.

54 x 41

MRS. FRANK SHUTTLEWORTH.

FRANK DICKSEE, R.A.

MR. MARTIN HARVEY AS "SYDNEY CARTON."

J. J. SHANNON, A.R.A

23¼ x 50

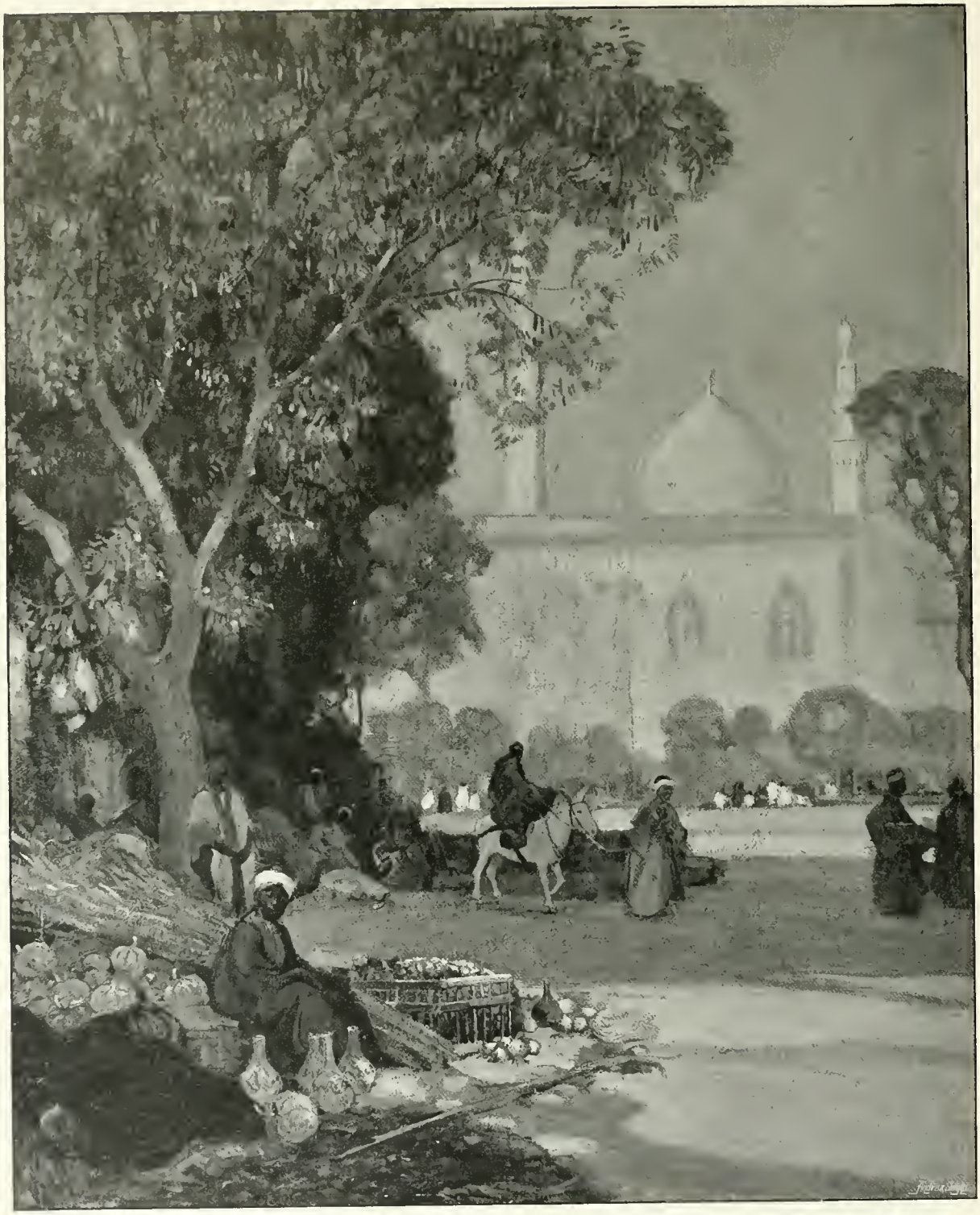
GEORGE III. KNIGHTING TROOPER BROWN AT DETTINGEN.

J. P. Beadle.

48 x 54

BUTTERFLIES.

Charles Sims.



CAIRO.

ALFRED EAST, A.R.A.

THE DESTROYERS. 42 × 72

HERBERT DICKSEE.

By Permission of Messrs. Frost & Reed, Art Publishers of Bristol, Clifton, and London, who are publishing an Engraving of important size

THE PEACEMAKERS. 34 × 44

H. GILLARD GLINDONI.

20 x 30

CHATHAM REACH: MIDDAY.

W. L. WYLLIE, A.R.A.

54 x 78

THE END OF THE DAY: SAMARIA.

HERBERT SCHMALZ

60 x 30

A FAMILY GROUP.

ST. GEORGE HARE.

LIFE SIZE

THE LATE MARQUESS OF SALISBURY, K.G. *(Marble).*

To be placed in the Oxford Union Society.

GEORGE FRAMPTON, R.A.

25 x 30

A FROSTY MARCH MORNING.

GEORGE CLAUSEN, A.R.A.

36 x 58

EVENING AMONG THE SURREY PINES

B. W. LEADER, R.A.

LIFE SIZE

SIR ALFRED THOMAS, M.P. (*Marble*).

W. GOSCOMBE JOHN, A.R.A.

36 x 28

MARGARET, DAUGHTER OF J. C. IM THURN, ESQ.

FRANK DICKSEE, R.A.

THE TEMPEST 48 x 72

JULIUS OLSSON.

THROUGH MIST AND RAIN.

JOSEPH FARQUHARSON, A.R.A.

By Permission of Messrs. Frost & Reed, Art Publishers of Bristol, Clifton, and London, who are publishing an Engraving of important size.

94 x 58

JULIA AND ROSIE, DAUGHTERS OF W. HARRISON CRIPPS, ESQ.

W. LLEWELLYN.

THE COMING SHOWER. 60 x 98

W. Frank Calderon.

THE COMING OF SPRING. 60 x 84

Gilbert Bayes.

IN A STREET IN VENICE.

"Ay, because the sea's the street there."

VAL C. PRINSEP, R.A.

MRS. WERTHEIMER.

JOHN S. SARGENT, R.A.

BOUND FOR THEIR ISLAND HOME. 41 × 62

W. H. Bartlett.

A SUMMER EVENING. 54 × 60

Rupert C. W. Bunny.

60 x 120

TIMBER-HAULING IN THE NEW FOREST.

LUCY KEMP-WELCH

92 x 60

A FROSTY NIGHT

GEORGE H. BOUGHTON, R.A.

38 x 72

THE SURREY HILLS.

H. W. B. Davis, R.A.

A RESCUE AT DAWN

STANHOPE A. FORBES, A.R.A

30 x 40

36 x 60

A SANDY SHORE ON THE SOUTH COAST.

B W LEADER, R.A.

44 x 34

H. W WORSLEY TAYLOR, ESQ, K.C., M.P.

HUGH G. RIVIERE.

8 FT 6 IN. HIGH

THE CUP OF IMMORTALITY.

ALBERT TOFT.

20 x 36

LOOKING INTO PORTSMOUTH.

EDWIN HAYES, R.H.A., R.I.

MRS. MORTON ROBERTSON.

JAMES SANT, R.A.

T. L. DEVITT, ESQ., PRESIDENT OF THE SHIPPING FEDERATION.

Presentation Portrait.

JOHN S. SARGENT R.A.

BLESS ME, EVEN ME, ALSO, O MY FATHER."

4 FT. 6 IN. HIGH

E ROSCOE MULLINS.

THE GREETING.

48 x 60

WALTER LANGLEY R.I.

THE LATE LORD RUSSELL OF KILLOWEN, LORD CHIEF JUSTICE OF ENGLAND *(Marble).*

To be placed in the Royal Courts of Justice

THOMAS BROCK, R.A.

50 × 40

THE LORD CHIEF JUSTICE OF ENGLAND.

A. S. Cope, A.R.A.

MY LADY'S TOILETTE.

S. Melton Fisher.

Royal Academy Pictures, 1904.

PART IV.

FROM A LIGURIAN SPRING. 38 x 32

H. H. La Thangue, A.R.A.

[Copyright is in every case strictly reserved.]

THE CITY FATHERS' WELCOME TO KING EDWARD VII.

"My Lords and Gentlemen, the toast is 'His Majesty the King.'"

W. HATHERELL, R.I.

By Permission of C. W. Faulkner & Co., 79, Golden Lane, E.C., owners of the Copyright.

KEYSTONE TO NEW BUILDING,
ROYAL LONDON FRIENDLY SOCIETY.

ALFRED DRURY, A.R.A.

DAY-DREAMS (*Marble*).

WILLIAM J. MCLEAN.

50 x 40

THE EARL OF MOUNT-EDGCUMBE.

STANHOPE A. FORBES, A.R.A.

55 x 34

THE HON. VICTORIA BRUCE, DAUGHTER OF LORD BALFOUR OF BURLEIGH.

MARY L. WALLER.

LOVE AND LIFE: SACRED AND PROFANE. 96 x 168

F. Derwent Wood.

MY CHILDREN AND THEIR PETS. 50 x 60

Wright Barker.

HAY HARVEST.

ARNESBY BROWN, A.R.A.

60 x 40

'WHERE E'ER YOU GAZE, THE BLUSHING FLOWERS SHALL RISE,
AND ALL THINGS FLOURISH WHERE E'ER YOU TURN YOUR EYES!'

Semele.

HERBERT A. OLIVIER.

LIFE SIZE

THE SANDAL.

F. MOWBRAY TAUBMAN.

36 x 58

A WELSH RIVER.

B. W. LEADER, R.A.

By Permission of Messrs. T. Agnew and Sons, the owners of the Copyright.

THE RETURN OF THE PRIVATEERS. 40 × 90

J. L. Wimbush.

MRS. JAMES HARRIS. 60 × 36

G. Spencer Watson.

33 x 60

THE WANING YEAR.

H. W. B. DAVIS, R.A.

30 x 25

THE EARL BATHURST.

W. W. Ouless, R.A

PRO PATRIA.

Herbert Gandy.

94 x 50½

THE EARL OF SHREWSBURY AND TALBOT.

H. VON HERKOMER, R.A., C.V.O.

THE NEW MOON

LOUIS GRIER.

59 x 85

A MERRY BABE (*Marble*).

A. BERTRAM PEGRAM.

MRS. MACKAY

FRANK BRAMLEY, A.R.A.

22 x 20

PEACEMAKERS. 60 x 78

ALLAN DEACON.

THE HARP OF LIFE.

CHARLES RUTLAND.

MRS. ST. JOHN HORNBY. 16 x 13

MARIANNE STOKES.

40 x 50

SIR JOHN NEILSON CUTHBERTSON, D.L., LL.D.

J. SEYMOUR LUCAS, R.A.

MIRROR, MIRROR ON THE WALL,
AM I MOST BEAUTIFUL OF ALL?"
MOUAT LOUDAN.

THE SLOPE NEAR GUESTLING, HASTINGS. 12 x 10

JAMES SANT, R.A.

PASSIVE RESISTANCE. 40 x 50

W. FRANK CALDERON.

14 x 26

OLD KING COLE.

L. CAMPBELL TAYLOR.

By Permission of Humphrey Roberts, Esq., the owner of the Picture.

24 x 19

MARY, DAUGHTER OF GEORGE W. AGNEW, ESQ

FRANK DICKSEE, R.A.

54 x 33

BERNARD, SON OF P. REXFORD PARSONS, ESQ

RALPH PEACOCK.

36 x 28

RUSSELL J. KERR, ESQ.

Presentation Portrait.

FRANK BRAMLEY, A.R.A.

LIFE SIZE

THE LATE ARCHBISHOP TEMPLE (*Bronze*).

To be placed in Sherborne School.

GEORGE FRAMPTON, R.A.

50 x 72

THE END OF THE VINTAGE: RHONE VALLEY.

ALFRED EAST, A.R.A.

42 × 60

WATER-WEEDS

J. Clayton Adams.

POMONA'S BLOSSOM. 42 × 28

G. HILLYARD SWINSTEAD

MR. JUSTICE BIGHAM. 67 × 40

HUGH DE T GLAZEBROOK

LOBSTER FISHERS. 48 x 72

ARTHUR J. BLACK.

UPHILL PLOUGHING. 48 x 72

SIDNEY M. HALLOWES.

50 x 40

SIR ELLIOTT LEES, BART., M.P., D.S.O.

W. W. OULESS, R.A.

ST. FRANCIS OF ASSISI AND THE HEAVENLY MELODY *(see the "Fioretti").*

FRANK C. COWPER.

THE DEPARTURE OF THE HERRING FLEET, PORTREE, SKYE. 48 × 29

LOTA BOWEN

HALLEY, ASTRONOMER-ROYAL TO CHARLES II (*Marble*).

HENRY PEGRAM, A.R.A.

A CRITICAL MOMENT: SMUGGLERS SURPRISED. 55 × 77

GEORGE E. ROBERTSON.

THE PROPOSAL ACCEPTED.

MARCUS STONE, R.A.

The property of the "Illustrated London News."

48 × 72

LONDONDERRY.

NIELS M. LUND.

30 x 25

DECORATORS.

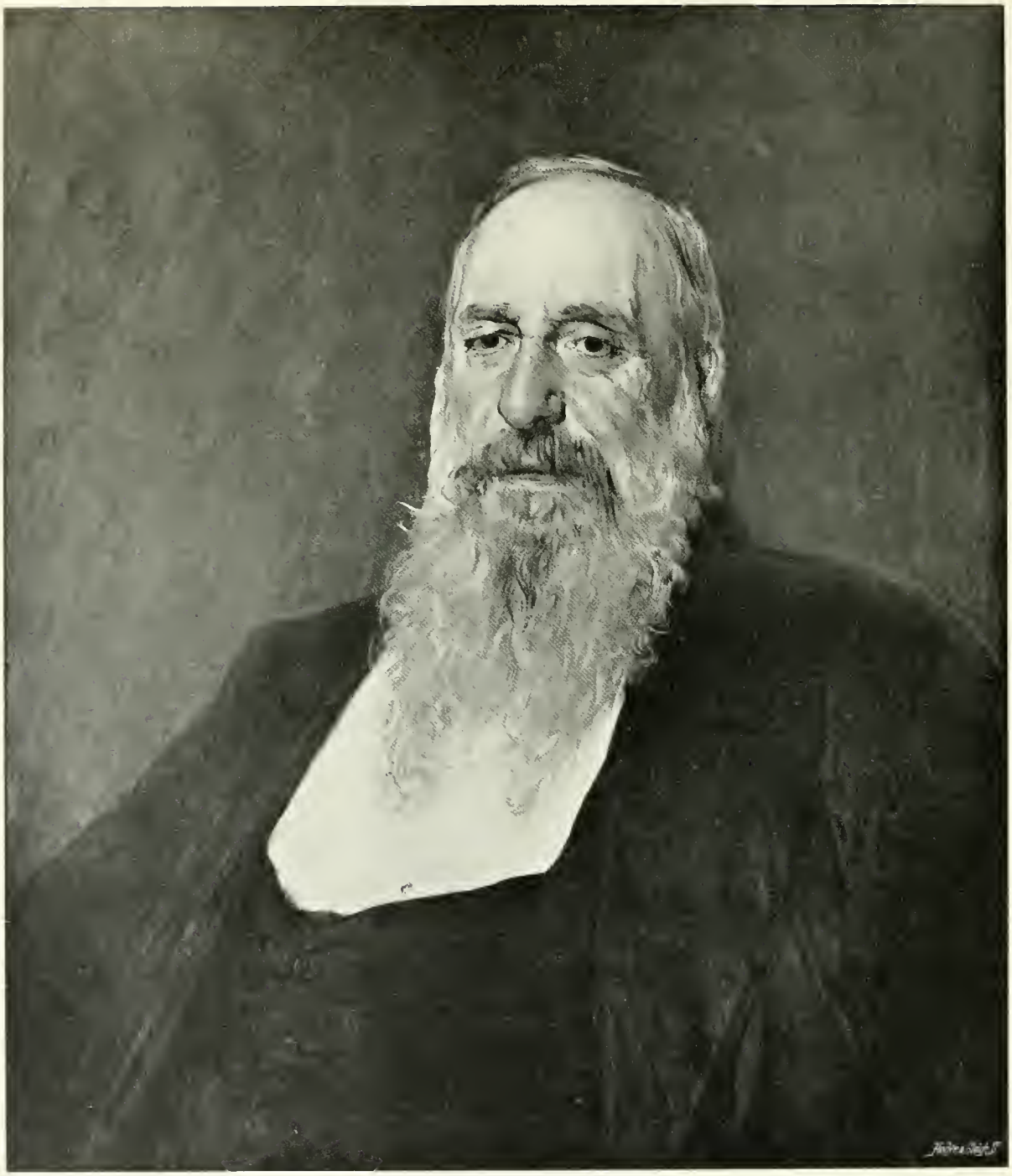
F. W. W. Topham, R.I.

44 x 27

KNOWLEDGE PUTTING THE GARMENT OF SORROW ON TO "EVERYMAN."

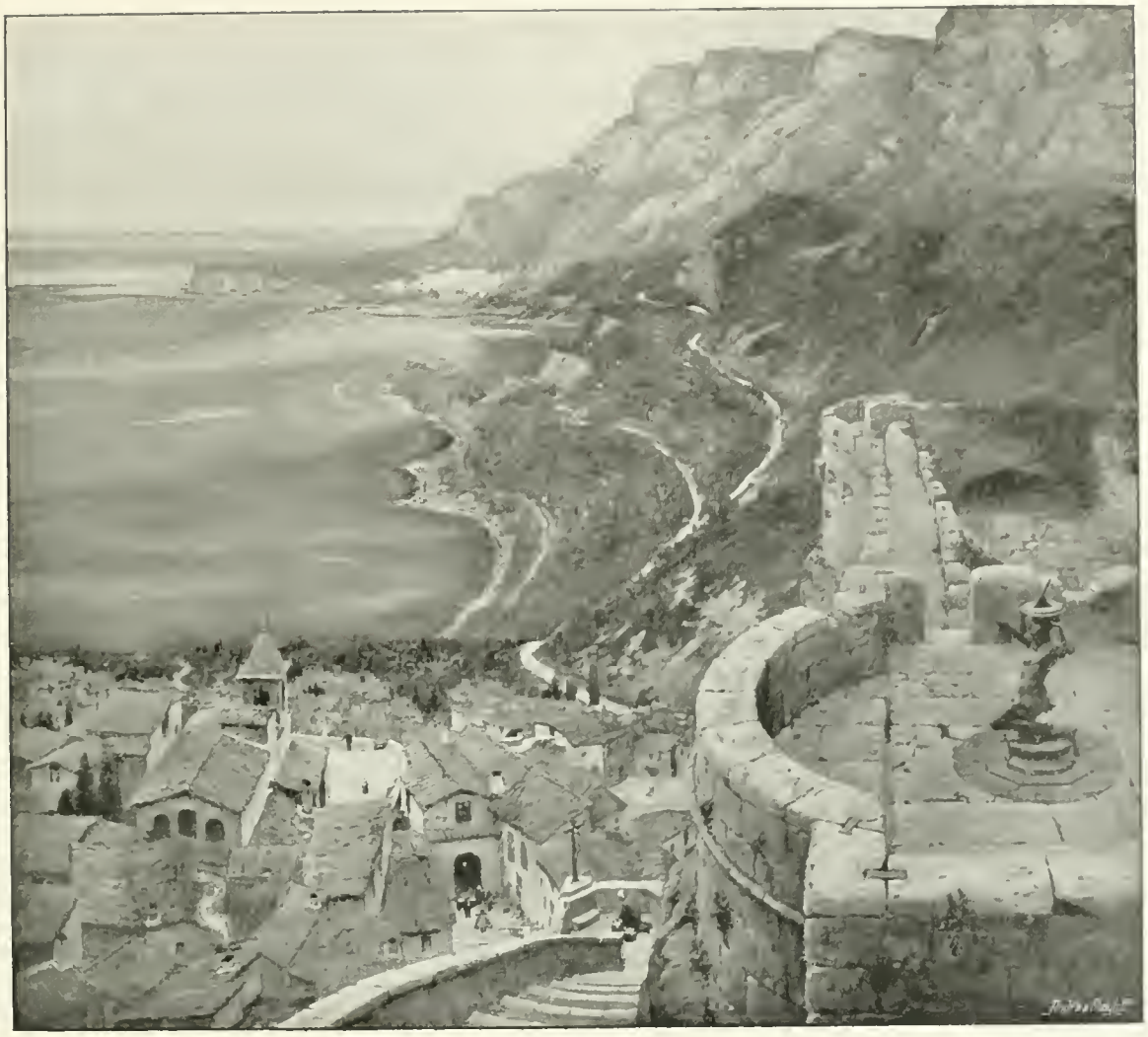
Isobel L. Gloag.

LORNA AND DOROTHY, DAUGHTERS OF
W. HEWARD BELL, ESQ.
J. J. SHANNON, A.R.A.



SIR SAMUEL MONTAGU, BART.

W. Q. ORCHARDSON, R.A.



70 x 74

GOLDEN DAWN.

WALTER DONNE.

INDEX.

Artist.	Title of Work.	No. in Catalogue.	Page
ADAMS, J. CLAYTON	Flowers of the Grass	850	87
,, ,,	Water Weeds	182	158
ALLAN, R. W., R.W.S.	The Pitiless Sea	380	24
ARMSTEAD, H. H., R.A.	Sir Henry Cotton, K.C.S.I. (*Marble*)	1795	43
AUMONIER, J., R.I.	The Borderland	858	40
BACON, JOHN H. F., A.R.A.	Crystal, Daughter of the Rev. Arthur Phillimore	117	12
,, ,, ,, ,,	M. H. Spielmann, Esq.	473	63
,, ,, ,, ,,	A Voice	207	80
BARKER, WRIGHT	My Children and their Pets	260	111
BARTLETT, W. H.	Bound for their Island Home	272	125
BAYES, GILBERT	The Coming of Spring	1748	122
BEADLE, J. P.	George H. Knighting Trooper Brown at Dettingen	863	111
BLACK, ARTHUR J.	Volunteers	200	11
,, ,, ,,	Lobster Fishers	365	160
BOUGHTON, G. H., R.A.	Lady Diana (Riding Dress of the Eighteenth Century)	202	62
,, ,, ,,	Near Strome Ferry: Sunset after Rain	515	64
,, ,, ,,	A Frosty Night	362	127
BOWEN, LOTA	The Departure of the Herring Fleet, Portree, Skye	298	163
BRAMLEY, FRANK, A.R.A.	Mrs. Mackay	799	149
,, ,, ,,	Russell J. Kerr, Esq.	101	156

Artist.	Title of Work.	No. in Catalogue.	Page
Brangwyn, F., A.R.A.	Departure of Lancaster for the East Indies	196	97
Brock, Thomas, R.A.	The late Lord Russell of Killowen, Lord Chief Justice of England	1838	135
Brown, Arnesby, A.R.A.	The Bridge	172	15
,, ,, ,,	The Bay: Twilight	34	108
,, ,, ,,	Hay Harvest	511	112
Bundy, Edgar, R.I.	From Southern Seas and the Spaniard's Yoke	503	54
Bunny, R. C. W.	A Summer Evening	210	125
Calderon, W. Frank	The Coming Shower	266	122
,, ,, ,,	Passive Resistance	504	153
Cauty, H. H.	Gathering the Flock	777	5
Clark, Joseph	Spring's Message	83	33
Clausen, George, A.R.A.	In the Bean-Field	94	34
,, ,, ,,	Willow Trees at Sunset	45	92
,, ,, ,,	Gleaners Coming Home	258	95
,, ,, ,,	A Frosty March Morning	756	117
Collier, The Hon. John	Mrs. Kendal, Miss Ellen Terry, and Mr. Tree in "The Merry Wives of Windsor"	470	9
,, ,, ,, ,,	Professor E. Ray-Lankester, LL.D., F.R.S.	851	75
Cooke, Arthur C.	The Dancing Lesson	462	90
Cope, A. S., A.R.A.	His Grace the Archbishop of Canterbury	21	37
,, ,, ,,	The Lord Chief Justice of England	57	136
Cowper, Frank C.	St. Francis of Assisi and the Heavenly Melody	130	162
Crocket, Henry E.	St. Elizabeth of Hungary	438	172
Crowe, Eyre, A.R.A.	Shelley at Marlow	566	17
,, ,, ,,	The Rt. Hon. John Bright, M.P., at the Reform Club, 1883	739	64
Davis, H. W. B., R.A.	Thorn Trees on a Breconshire Hill Side	180	72
,, ,, ,,	Mares of the Boulonnais	420	102
,, ,, ,,	The Surrey Hills	60	128
,, ,, ,,	The Waning Year	254	146
Deacon, Allan	Peacemakers	393	150
Dicksee, Frank, R.A.	Mrs. Frank Shuttleworth	190	109
,, ,, ,,	Margaret, Daughter of J. C. im Thurn, Esq.	376	119
,, ,, ,,	Mary, Daughter of George W. Agnew, Esq.	668	155
Dicksee, Herbert	The Destroyers	404	113
Dollman, J. C., R.I.	Famine	847	78
Donne, Walter	Golden Dawn	176	169
Drury, Alfred, A.R.A.	Lord Masham (Bust)	1806	103
,, ,, ,,	Keystone to New Building, Royal London Friendly Society	1668	138
East, Alfred, A.R.A.	Morning at Montreuil, Pas de-Calais	334	84
,, ,, ,,	The Land of the Rising Sun: Fuji-Yama from above Hakone	525	105
,, ,, ,,	Cairo	70	112
,, ,, ,,	The End of the Vintage: Rhone Valley	786	157
Farquharson, David, A.R.S.A.	Full Moon and Spring-Tide	195	26
Farquharson, Joseph, A.R.A.	"The sun had closed the winter day"	268	79
,, ,, ,,	Through Mist and Rain	472	120
Fehr, Henry C.	Isabella and the Pot of Basil	1692	85
Fisher, Mark	The Mill Stream	545	89
Fisher, S. Melton	My Lady's Toilette	401	*To face p.* 137
Forbes, Elizabeth	The Poet and some Country Girls	259	66
Forbes, Stanhope A., A.R.A.	The Seine Boat	167	107
,, ,, ,,	A Rescue at Dawn	61	129
,, ,, ,,	The Earl of Mount-Edgcumbe	882	139
Ford, W. Onslow	Mrs. W. Onslow Ford	677	79
Frampton, George, R.A.	St. George (Statue), *Part of a War Memorial to be Erected in Radley College*	1733	22
,, ,, ,,	Mrs. George Mosenthal (*Bust*)	1739	43
,, ,, ,,	The Late Marquess of Salisbury, K.G. (*Bust*)	1750	116
,, ,, ,,	The Late Archbishop Temple (*Bust*)	1796	156
Fuller, Edmund G.	Crossing the Bar	843	30
Furse, C. W., A.R.A.	Diana of the Uplands	222	16
,, ,, ,,	Sir Francis Mowatt, G.C.B.	475	82
Gandy, Herbert	Pro Patria	67	147
Glazebrook, Hugh de T.	Mr. Justice Bigham	50	159
Glindoni, H. Gillard	The Peacemakers	352	113
Gloag, Isobel L.	"Puffs, Powders, Patches, Bibles, Billets-doux"	889	39
,, ,, ,,	Knowledge Putting the Garment of Sorrow on to "Everyman"	290	166
Goetze, Sigismund	"Despised and Rejected of Men"	526	65
Gotch, T. C.	Olga: A Portrait	159	18
,, ,,	The Heirloom	384	104
Grier, Louis	The New Moon	471	149
Hacker, Arthur, A.R.A.	Phyllis	208	53
,, ,, ,,	The Rev. E. S. Roberts, M.A., Master of Gonville and Caius College, Cambridge	311	57
,, ,, ,,	Children of Samuel Butler, Esq.	823	82
,, ,, ,,	W. Goscombe John, Esq., A.R.A.	3	86
Haigh-Wood, C.	"To our next Merry Meeting"	832	41
Hall, Fred	Silver and Gold	461	51
Hallowes, Sidney M.	Uphill Ploughing	59	160
Harcourt, George	Happy Moments	86	5
Hare, St. George, R.I.	A Family Group	344	116
Hatherell, W., R.I.	The City Fathers' Welcome to King Edward VII.	267	138
Hayes, Claude, R.I.	Preparing for Work: Winter	367	39
Hayes, Edwin, R.H.A., R.I.	The Rolling Zuider Zee	890	8
,, ,, ,, ,,	Looking into Portsmouth	381	132
Henshall, J. H., R.W.S.	The Fortune Teller: "Beware of a dark lady"	426	108
Herkomer, Hubert von, R.A., C.V.O.	Sir Nevile Lubbock, K.C.M.G.	530	20
,, ,, ,, ,, ,,	The Earl of Shrewsbury and Talbot	280	118
Hunt, Walter	Contentment	508	98

INDEX.

Artist.	Title of Work.	No. in Catalogue.	Page
HUNTER, J. YOUNG	The Bride Elect	558	24
HUNTER, MARY Y.	The Wanderers	881	70
JENKINS, F. LYNN	The Spirit of British Maritime Commerce	1834	87
JOHN, W. GOSCOMBE, A.R.A.	Coldstream Guards' Memorial	1774	52
,, ,, ,,	H.M. King Edward VII. (*Statue*)	1714	61
,, ,, ,,	The late Prince Christian Victor (*Statue*)	1684	61
,, ,, ,,	Monument to the King's Liverpool Regiment	1840	96
,, ,, ,,	Sir Alfred Thomas (*Bust*)	1725	119
JOY, GEORGE W.	The Sword: A Twice-Fought Battle	641	45
KEMP-WELCH, LUCY	Timber-Hauling in the New Forest	330	126
KING, YEEND, V.P.R.I.	Trespassers	502	36
,, ,, ,,	Cluny Waters: Braemar	261	70
LANGLEY, WALTER, R.I.	The Greeting	761	134
LA THANGUE, H. H., A.R.A.	The Errant Hen	296	6
,, ,, ,,	A Sussex Farm	313	67
,, ,, ,,	A Ligurian Cradle	346	71
,, ,, ,,	From a Ligurian Spring	297	137
LEADER, B. W., R.A.	A Quiet Evening	168	10
,, ,, ,,	Evening Among the Surrey Pines	184	118
,, ,, ,,	A Sandy Shore on the South Coast	11	130
,, ,, ,,	A Welsh River	559	144
LEIGHTON, E. BLAIR	Vox Populi	435	50
LESLIE, G. D., R.A.	In the Wizard's Garden	66	47
,, ,, ,,	The Courtyard at Compton Beauchamp	164	81
LLEWELLYN, W.	Julia and Rosie, Daughters of W. Harrison Cripps, Esq.	446	121
LOGSDAIL, W.	Death and the Woodcutter	414	85
LOMAX, J. A.	"Hence to Mr. So-and-So, the Poet's," etc.	147	42
LOUDAN, MOUAT	A Portrait Group	115	88
,, ,,	"Mirror, mirror on the wall, am I most beautiful of all?"	772	152
LUCAS, J. SEYMOUR, R.A.	Finis	131	49
,, ,, ,, ,,	Mrs. Joseph Duveen (*Chalk Drawing*)	1395	55
,, ,, ,, ,,	The Hon. Mrs. Godfrey Williams	887	103
,, ,, ,, ,,	Sir John Neil Cuthbertson, D.L., LL.D.	283	151
LUCAS, MARIE SEYMOUR	The First Chapter	583	35
LUCCHESI, ANDREA C.	The Surrender (*Statuette*)	1678	28
LUND, NIELS M.	Londonderry	819	165
MACKENNAL, BERTRAM	The Dancer (*Bronze Statue*)	1837	28
MCLEAN, WILLIAM J.	Day-Dreams (*Marble Bust*)	1804	138
MACWHIRTER, J., R.A.	Old Scotch Firs, Loch-an-Eilan	102	13
,, ,, ,,	The Birch, The Rowan and the Pine, Aviemore	310	23
,, ,, ,,	A Terrace, Lake of Como; Morning	278	*To face p.* 49
,, ,, ,,	A Terrace, Lake of Como: Afternoon	282	101
MARGETSON, W. H.	"Who Strays into Love's Dominion?"	886	*To face p.* 97
MEADE, ARTHUR	A Wessex Moorland	523	68
MOSTYN, TOM	Vanity	498	81
MUCKLEY, W. J.	Rhododendrons	444	55
MULLINS, E. ROSCOE	"Bless me, even me also, O my Father"	1691	134
MURRAY, DAVID, A.R.A.	The Valley of the Stour, East Bergholt, Suffolk	113	55
,, ,, ,,	Flatford: Scene of Constable's Picture of "The Hay Wain" as at the present time	358	59
,, ,, ,,	The Heat of the Day: Flatford, Suffolk	326	83
,, ,, ,,	Summer Floods: Flatford, Suffolk	527	106
NORMAND, ERNEST	Design for a Frieze	901	67
NOWELL, ARTHUR T.	Isabella and the Pot of Basil	292	25
OLIVIER, HERBERT A.	"Where e'er you gaze the blushing flowers shall rise," etc.	293	143
OLSSON, JULIUS	The Tempest	529	120
ORCHARDSON, W. Q., R.A.	Sir Samuel Montagu, Bart.	253	168
OULESS, WALTER W., R.A.	Edmund Boulnois, Esq., M.P.	53	91
,, ,, ,, ,,	Lieut.-Colonel F. Shuttleworth	333	100
,, ,, ,, ,,	The Earl Bathurst	347	147
,, ,, ,, ,,	Sir Elliott Lees, Bart., M.P., D.S.O.	235	161
PADDAY, CHARLES M.	Discussing Her Lines	33	27
PARTON, ERNEST	An Autumn Morning	276	19
PEACOCK, RALPH	Bernard, Son of P. Rexford Parsons, Esq.	337	155
PEGRAM, A. BERTRAM	A Merry Babe (*Marble Bust*)	1809	149
PEGRAM, HENRY, A.R.A.	Sibylla Fatidica (*Marble Group*)	1694	7
,, ,, ,,	Pan (*Statue*)	1674	28
,, ,, ,,	Sir Harry Johnston, G.C.M.G. (*Bust*)	1699	92
,, ,, ,,	Halley, Astronomer-Royal to Charles II. (*Marble Bust*)	1799	163
PICKERING, J. L.	A Life's By-way	421	76
POYNTER, SIR EDWARD J., Bart., P.R.A.	The Nymph's Bathing Place	141	*Frontispiece*
,, ,, ,, ,, ,,	The Sea Cave	586	73
,, ,, ,, ,, ,,	Asterie	246	99
PRINSEP, VAL C., R.A.	In a Street in Venice	171	123
RAE, HENRIETTA (MRS. ERNEST NORMAND)	Songs of the Morning	391	46
REID, JOHN R., R.I.	"When we were boys together"	465	60
RIVIERE, BRITON, R.A.	Youth	17	14
RIVIERE, HUGH G.	H. W. Worsley-Taylor, Esq., K.C., M.P.	218	131
ROBERTSON, GEORGE E.	A Critical Moment: Smugglers Surprised	279	163
RUTLAND, CHARLES	The Harp of Life (*Statuette*)	1741	150
SANT, JAMES, R.A.	Joan of Arc	229	77
,, ,, ,,	On the Moors: Kilbryde, Scotland	706	89
,, ,, ,,	Hurley on the Thames	699	90
,, ,, ,,	Mrs. Morton Robertson	96	133
,, ,, ,,	The Slope, near Guestling, Hastings	27	153

INDEX.

Artist.	Title of Work.	No. in Catalogue.	Page
SARGENT, JOHN S., R.A.	Mrs. Wertheimer	301	124
" " "	T. L. Devitt, Esq., President of the Shipping Federation	329	133
SCHLOESSER, CARL	Beethoven in his Study	820	87
SCHMALZ, HERBERT	The End of the Day: Samaria	281	115
SHANNON, J. J., A.R.A.	Mr. Martin Harvey as "Sydney Carton"	106	116
" " "	Lorna and Dorothy, Daughters of W. Heward Bell, Esq.	281	167
SIMS, CHARLES	Butterflies	807	111
SOLOMON, SOLOMON J., A.R.A.	Mrs. Gerald Beddington	522	32
" " " "	The Earl Cadogan, K.G.	357	44
SOMERSCALES, THOMAS	The Coast of the Desert of Tarapaca	387	76
SPENLOVE-SPENLOVE, FRANK	Too Late!	356	31
STOKES, ADRIAN	The Blue Pool	682	94
STOKES, MARIANNE	Mrs. St. John Hornby	719	150
STONE, MARCUS, R.A.	The Proposal Accepted	230	164
STOREY, G. A., A.R.A.	Gladys, Daughter of G. A. Storey, Esq., A.R.A.	466	57
" " "	Pluto's Messenger	822	69
STOTT, EDWARD	The Old Barge	798	17
SWINSTEAD, G. HILLYARD	Pomona's Blossom	71	159
SYMONDS, W. R.	Heather	316	74
TALMAGE, ALGERNON	After Rain	790	i
TAUBMAN, F. MOWBRAY	The Sandal	1672	143
TAYLER, A. CHEVALLIER	The Viaticum	516	58
TAYLOR, L. CAMPBELL	Old King Cole	150	154
TOFT, ALBERT	The Cup of Immortality (*Relief*)	1690	131
TOPHAM, F. W. W., R.I.	Decorators	870	166
TUKE, H. S., A.R.A.	In the Morning Sun	38	4
WALKER, ARTHUR G.	Dante (*Statuette*)	1677	61
WALLER, MARY L.	The Hon. Victoria Bruce, Daughter of Lord Balfour of Burleigh	878	140
WATSON, G. S.	Mrs. James Harris	782	145
WATTS, G. F., O.M., R.A.	Lilian	179	3
" " " "	Physical Energy	1842	98
WETHERBEE, GEORGE, R.I.	"The year's at the spring," etc.	88	29
" " "	Golden Silence	49	93
WIMBUSH, J. L.	The Return of the Privateers	317	145
WOLLEN, W. B., R.I.	Waterloo: "The Line will Advance!"	191	38
WOOD, F. DERWENT	Love and Life: Sacred and Profane (*Relief*)	1797	141
WYLLIE, C. W.	A North-West Wind	412	51
WYLLIE, W. L., A.R.A.	St. Paul's Cathedral	834	21
" " "	"Shake out your reefs," etc.		48
" " "	Towing Past the City	203	56
" " "	A Doomed Valley: The Water Supply for Birmingham	1046	104
" " "	Chatham Reach: Midday	711	114

36 x 48

ST. ELIZABETH OF HUNGARY.

HENRY E. CROCKET.

PRINTED BY CASSELL & COMPANY, LIMITED, LA BELLE SAUVAGE, LONDON, E.C.

48 x 66

AFTER RAIN.

ALGERNON TALMAGE.

INTRODUCTION.

IN this the seventeenth issue of ROYAL ACADEMY PICTURES will be found what is perhaps the truest reflection of the Exhibition at Burlington House that has hitherto been set before the public in this form. Portraiture, subject, landscape, and marine as seen in the Royal Academy are fairly mirrored in these pages. But what is not so truly shown is the catholicity which the Academy has this year displayed in unprecedented measure.

Whether this advance is the result of the violent assault upon the institution delivered from without during the past twelve months, or whether it is due to a more liberal spirit prevailing in the Council—a spirit of greater kindliness and breadth of view—need not here be considered. The fact remains that pictures are now hung upon the walls such as have rarely before been admitted to the precincts of the Academy—pictures by painters who are leading exhibitors at the New English Art Club, and who represent the van of the saner section of the New Guard of to-day. Such, for example, are Mr. Orpen, Mr. W. W. Russell, Mr. James Henry, and Mr. Mark Fisher. Add to these the extremely "modern" works by the new Associates, Mr. Frank Brangwyn and Mr. Furse, and it will be seen that the Academy is actively grinding new corn, even though it grind exceeding slow.

It is to be regretted, however, that, as in the past, the Scottish school is still practically unrepresented. It may be argued that the Scots have their own Royal Academy, which under Sir James Guthrie seems to have united the two wings of Scottish artists, the old and the new, and that there is no need that they should any longer aim at displaying their works in London. That is an error. The Scottish school of to-day, in no wise represented by the Scottish members in the Royal Academy of London, have conquered in Paris, Brussels, Berlin, Munich, Vienna; only in the

Metropolis of the Empire do they remain unknown to the general public: and I say that, even though our painters may not view with entire approval the methods of the Scottish school, justice to the public of the Imperial city requires that the art-work of one-half of Great Britain should be made known in the other. It cannot be denied that harshness of criticism on the one side and resentment on the other have heretofore prevailed, and sown the seed of mistrust and almost of open dissension. The time has surely come for conciliation and kindliness, when Academic hospitality should cordially be extended to the leaders of the sister institution, so that we may depend upon seeing and judging in Burlington House the work of Sir James Guthrie and of Messrs. John Lavery, J. E. Christie, E. A. Walton, Noble, Roche, Macaulay Stevenson, Paterson, A. K. Brown, Austen Brown, Millie Dow, George Henry, Hornel, Crawhall, and the rest. The Royal Academy must not interpret too narrowly the maxim of the year which is printed upon its catalogue—"Labour is the price which the gods have set upon everything valuable." Qualities other than obvious labour may win recognition, and prove of useful suggestion. Few will say that the Scottish school lacks honest effort, even though the old Academic style be out of fashion in the North; why then must we wait and wonder while British painters, whose names are household words in the art circles of Europe, are names and nothing more to the people of London, and, in too great a measure, to the provinces of England?

Although this is a plea for important change, it must not be imagined that this year's Academy exhibition is lacking in novelty. Never before has such a revolution—for it is nothing less—been seen in these privileged chambers; never have Academicians shown equal generosity and genuine hospitality to outsiders and to the younger men. It is, indeed, an outsiders' exhibition, and, with a laudable recognition of the fact, to them has been conceded the choice of position upon the walls. The principle, as a matter of fact, has been pushed rather far. What are the finest portraits of the exhibition? Mr. Sargent's "Mrs. Wertheimer," "Mr. Devitt," and the "Duchess of Sutherland;" Mr. Orchardson's "Sir Samuel Montagu," and Mr. Furse's "Diana of the Uplands;" and not one of them has a "centre," while two of them are above the line. The place of honour on the side of the great gallery is given to Mr. David Farquharson's "Full Moon and Spring Tide;" it is flanked by Mr. Wollen's "Waterloo" and by Mr. Draper's "Golden Fleece." Miss Lucy Kemp-Welch, the Hon. John Collier, Mr. John Charlton, Mr. Hatherell, Mr. Dollman, Mr. Margetson, Mr. Hay, Mr. Goetze, even Mr. Sauber, have all been treated with similar distinction. It is the tribute of the Academy to the outsider unprecedented in its history, not entirely due to the fact that the members themselves have failed in some measure to maintain their higher level of achievement.

For that reason, perhaps, this year's exhibition may not be so "popular" so far as public entertainment is concerned. Every year men paint and model less for the public and more for the artist, and technical perfection becomes the higher aim, though, perhaps, the less amusing and less profitable. Yet we cannot look at the portraiture without recognising the extraordinary excellence of certain of the canvases, which proclaim themselves as masterpieces, and which will assuredly count in the future in the record of the art of the century. In landscape and in sea-painting, and again in essentially modern studies of open-air effects, are examples of outstanding merit, worthy to be included among the achievements of the British school. The subject pictures, taken as a whole, are not on quite so high a plane; they rarely are in an English exhibition. And yet skill and imagination proclaim themselves over and over again. The water-colour section scarcely yields in interest to the exhibitions of the special societies devoted to the aquarelle; and the sculpture, though less demonstrative than usual, is so fine in technical quality that it could stand the test of comparison with almost any exhibition in Europe. It is unfortunate that in existing conditions no opportunity is offered for the proper reception and exhibition of the more ambitious works in sculpture now constantly being produced, the sight of which would awaken the unsuspecting public to a knowledge of the present position of the school, and of the mass of talent which is so inadequately displayed in the rooms of the Academy.

M. H. Spielmann.

NOTES.

Sibylla Fatidica (*p.* 7). *By Henry Pegram, A.R.A.* This group, executed in marble, was first exhibited some years ago in the plaster. There is no indication of the name of the Sibyl here intended; but the incident, dramatically imagined, is clear enough. The prophetic woman has consulted her crystal and has foretold disaster to her companion, who flings herself, disconsolate, across her knees. The group has been bought by the President and Council of the Royal Academy, acting as Trustees of the Chantrey Bequest, and will in due course be lodged in the Tate Gallery—"The National Gallery of British Art."

"Mrs. Kendal, Miss Ellen Terry, and Mr. Tree in 'The Merry Wives of Windsor'" (*p.* 9). *By the Hon. John Collier.* The picture is an interesting record of the remarkable performance produced at His Majesty's Theatre, London, on January 17th, 1903, with Mr. Lionel Brough also in the cast. The artist has clearly been inspired by Sir Joshua Reynolds's "Garrick between Comedy and Tragedy;" and it is to be hoped that the picture may one day take its place in the wonderful collection of theatrical portraits of the Garrick Club.

Youth (*p.* 14). *By Briton Riviere, R.A.* In spite of the Chaucerian couplet which describes the motive of this canvas, the picture is, in fact, a companion to that painted a few years since, of the Christian Knight who, thinking naught of pleasure, descends into the cave—"In manus tuas, Domine."

Isabella and the Pot of Basil (*p.* 25). *By A. T. Nowell.* It is hardly necessary to remind the reader of the subject of this picture, which Keats borrowed from Boccaccio—how the brothers of Isabella murdered her lover, how, marvellously led, she found where they had buried him and dug up his head and brought it home and planted it in her pot of basil, and how the plant prospered until the brothers, exasperated at Isabella's tears over pot and flower, destroyed them, and she faded and died.

His Grace the Archbishop of Canterbury (*p.* 37). *By A. S. Cope, A.R.A.* The Archbishop is here represented in his robes of the Prelate of the Garter.

Shake out your Reefs, &c. (*p.* 48). *By W. L. Wyllie, A.R.A.* It should be explained that this picture does not figure in the Exhibition. It was sent in by the artist, but in consequence of the unconventional inclusion of two pictures in one frame the Council pointed out the irregularity, and requested the artist to withdraw it. This the artist did, but too late to permit of the illustration being withdrawn also from these pages.

Vox Populi (*p.* 50). *By E. Blair Leighton.* The incident here represented is suggested by the adventures of Margaret of Anjou, the wife of Henry VI. She is supposed to be showing the little Prince of Wales to the assembled populace in the hope of gaining fresh adherents to the Lancastrian cause. Such is the subject, but the artist makes no pretence, of course, of representing the actual scene in all its historical details.

From Southern Seas and the Spaniard's Yoke (*p.* 54). *By Edgar Bundy.* The artist disclaims any intention of illustrating any particular event, historical or literary; but readers of "Westward Ho!" will find it difficult not to associate the picture with the striking scene in that book, wherein a sailor returned displays to the assembled company the marks of his captors' yoke upon his body.

Flatford: Scene of Constable's Picture, "The Hay Wain," as at the Present Time (*p.* 59). *By David Murray, A.R.A.* In actual composition this picture resembles less Constable's "Hay Wain" than "A Mill Stream" in South Kensington Museum, in which appears the very boat introduced in this picture—a craft which to this day is drawn up on the bank.

"Despised and Rejected of Men" (*p.* 65). *By Sigismund Goetze.* This very simple allegory is too transparent to need any words of explanation. The missionary and hospital nurse are the only ones of the crowd who are moved by the religious idea, and charity itself is dead.

Elaine (*p.* 67). *By Ernest Normand.* The mythic Lady of King Arthur's Court—the "lily maid of Astolat"—dies of love for Lancelot—

> "I loved you, and my love had no return,
> And therefore my true love hath been my death."

By her desire her body was lain upon a bed and the bed placed on a barge, with a dumb retainer to steer it down to King Arthur's palace. And the King directed that the body should be burned and the sad tale of her death engraved upon her grave.

Pluto's Messenger (*p.* 69). *By G. A. Storey, A.R.A.* Proserpine, the daughter of Jupiter and Ceres, was carried off by Pluto to the nether world as she was gathering flowers in the fields of Enna. She became the wife of Pluto, and queen of the infernal regions, but was allowed to return each year to earth to see her mother. The allegory of the blossoming and decay of flowers is clear enough in this, one of the prettiest of classic myths.

Isabella and the Pot of Basil (*p.* 85). *By H. C. Fehr.* (*See* ante.)

Death and the Woodcutter (*p.* 86). *By W. Logsdail.* The fable is best known from the version of Lafontaine: how the poor woodcutter cries in despair to Death to come and release him, and how, when in response to his appeal Death does appear and asks him what he wants, the woodcutter replies that he merely wished him to help replace the faggot on his shoulders that he might trudge on again.

The Spirit of British Maritime Commerce (*p.* 87). *By F. Lynn Jenkins.* This work, executed for the great newel-post of the staircase in Lloyd's Registry in Fenchurch Street, London, is in bronze, silver, and marble, with shell decoration in the wings.

Departure of Lancaster for the East Indies (*p.* 97). *By F. Brangwyn, A.R.A.* The English East India Company war by Queen Elizabeth on December 31st, 1600, and the struggles which ensued with the Dutch, mainly over the spice trade, forms a bloody chapter in our Asiatic commercial history. The Dutch, in spite of treaties, maintained for the most part the spice trade, and left to French and English commerce mainly manufactured articles and raw stuffs. Sir James Lancaster was one of the naval leaders who succeeded in forcing forward British trade; he effected a commercial treaty with the King of Achen in 1600, and gave such information relative to a North-West Passage as brought about the discovery by Baffin and others.

Physical Energy (*p.* 98). *By G. F. Watts, O.M., R.A.* This statue, which is designed to illustrate the physical, as distinct from the intellectual activity of the nation, typifies that restless energy which has built up the Empire. It is fitting, then, that this great group should be selected to mark the grave of Cecil Rhodes in the Matoppo Hills.

Asteriè (*p.* 99). *By Sir E. J. Poynter, P.R.A.*—Horace is nowhere more dainty and charming than in the ode "Ad Asterien," in which he bids her:—

> "Shut the fond door at evening's first shade,
> Nor look down the street at the soft serenade" (*Dr. Francis' translation*).

In the lines quoted by the artist the poet, it will be seen, warns Asteriè against doing the very thing we see her calmly enjoying in the picture.

George II Knighting Trooper Brown at Dettingen (*p.* 111). *By J. P. Beadle.*—Dettingen, fought on the 27th of June, 1743, was the last battle in which a king of England fought in person. The French lost 6,000 men; the English about 3,000. The following passage is given in the catalogue: "George II knighting Trooper Brown of the 3rd Dragoons on the battlefield of Dettingen for the following gallant action. With bridle-hand disabled by the loss of two fingers, having been carried by his runaway horse through the French lines, he there recaptured the standard of his regiment, and fought his way back single-handed."

St. Francis of Assisi and the Heavenly Melody (*p.* 162). *By Frank C. Cowper.*—The great advance in the knowledge of the life of St. Francis and of the Franciscans has drawn many artists as well as scholars to this fascinating subject. Among the recent discoveries of documents is the original basis of the *Fioretti di San Francesco,* on which Mr. Cowper depends for the legend of the vision which appeared to the holy man. He introduces also the doves which were rescued from the snarer, a youth who was also converted by the saint, and became a friar "and led a holy life from that day forth."

St. Elizabeth of Hungary (*p.* 172). *By Henry E. Crocket.*—This subject, which so often recurs on the walls of the Academy, is of singular fascination. The artist has taken the version of Mrs. Jameson: "After the death of her husband the widow and her children were banished from the Wartburg. It was winter-time and the snow lay on the ground . . . she carried her new-born babe in her arms. . . So she wandered about with her children till she found a refuge in a poor inn."

N Royal Academy illustrated
1
P68
1904

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY